

COMPOSITIONS

FOR THE

Piano Forte.

BY

GUSTAV LANGE.

(OF BERLIN)

| | | | | | | | |
|----|----------------------------------|-----------------------------------|-----|----|--|----------------------------------|-----|
| 1 | PERLES ET DIAMANTS | <i>Valzer Brillante</i> | 4 | 2 | LE PAPILLON | <i>Marche de Concert</i> | 3 |
| 3 | FAREWELL | <i>Meditation</i> | 3 | 4 | LA REINE DU BAL | <i>Id.</i> | 4 |
| 5 | LE RETOUR DU SOLDAT | <i>Grand March</i> | 4 | 6 | TREUE LIEBE | <i>Melodie</i> | 3 |
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| 9 | FLEURS FANÉES | <i>Melodie</i> | 3 | 10 | STILLE LIEBE | <i>Transtück</i> | 3 |
| 11 | EARLY MORNING | <i>Transtück</i> | 3 | 12 | PEARLS OF DEW | <i>Id.</i> | 3 |
| 13 | MOUNTAIN LIFE | <i>Descriptive Pice</i> | 3 | 14 | GLÖCKCHEN | <i>Mazurka</i> | 3 |
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| 45 | FÜR DICH (FOR THEE) | <i>Transtück</i> | 3 | 46 | THE PERFUME OF THE UNDENS | <i>Id.</i> | 2/6 |
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| 51 | WHITHER | <i>Wanderer's Melodies No. 1</i> | 3 | 52 | ON MUSIC'S SOFTEST PINIONS | <i>Wanderer's Melodies No. 2</i> | 3 |
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| 55 | HARK, HARK THE LARK | <i>Id. 4</i> | 3 | 56 | IT IS ORDAINED | <i>Id. 5</i> | 3 |
| 57 | THE MAIDENS LAMENT | <i>Id. 6</i> | 3 | 58 | O HILLS O VALES OF PLEASURE | <i>Id. 7</i> | 3 |
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| 65 | ERL KONIG | <i>Id. 13</i> | 3 | 66 | YE BANKS AND BRAES | <i>Id. No. 2</i> | 3 |
| 67 | SERENADE | <i>Id. 14</i> | 3 | 68 | ANNIE LAURIE | <i>Id. 3</i> | 3 |
| 69 | THE TROUT | <i>Id. 15</i> | 3 | 70 | BLUE BELLS OF SCOTLAND | <i>Id. 4</i> | 3 |
| 71 | DIE POST | <i>Id. 16</i> | 3 | 72 | BONNIE DUNDEE | <i>Id. 5</i> | 3 |
| 73 | PRAISE OF TEARS | <i>Id. 17</i> | 3 | 74 | OH WHISTLE AND I'LL COME TO YOU MY LAD | <i>Id. 6</i> | 3 |
| 75 | DEIN EIGEN | <i>Melodie</i> | 3 | 76 | MAY BREEZES | <i>Melodist</i> | 3 |
| 77 | TREUES GEDENKEN | <i>Melodie</i> | 3 | 78 | LANGUAGE D'AMOUR | <i>Transtück</i> | 3 |
| 79 | EINSAME THÄNIEN | <i>Melodie</i> | 3 | 80 | THOUGHTS OF HOME | <i>Edith Schmeiser Idylle</i> | 3 |
| 81 | DOLOROSA | <i>Melodist</i> | 3 | 82 | LA CASCADE | <i>Melodist de Concert</i> | 4 |
| 83 | NÖRDISCHES LIED | <i>Idylle</i> | 3 | 84 | FÊTE MILITAIRE | <i>Galop de Concert</i> | 4 |

Melbourne,

NICHOLSON & ASCHERBERG,

45 & 47 Collins Street East.

LE RETOUR DU SOLDAT.

GRAND MARCH TRIOMPHALE.

GUSTAVE LANGE.

Allegro Moderato.

TEMPO
di
MARCIA.

First system of musical notation. The treble and bass staves are in 2/4 time with a key signature of two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic and a *risoluto* (determined) character. Fingerings 3 2 1 and 3 2 1 are indicated above the first few notes. Pedal markings (PED.) and asterisks (*) are placed below the bass staff.

Second system of musical notation. It continues the melody and accompaniment. A forte (*f*) dynamic is marked. Pedal markings (PED.) and asterisks (*) are present below the bass staff.

Third system of musical notation. It features a crescendo (*cresc.*) and a *gva* (grace) note. The music is marked *f con bravoura* (forte with bravura). Pedal markings (PED.) and asterisks (*) are included.

Fourth system of musical notation. It continues the piece with a forte (*f*) dynamic and a crescendo (*cresc.*). Pedal markings (PED.) and asterisks (*) are present.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Pedal points are marked with asterisks and 'PED.' below the staff. A 'dim.' (diminuendo) marking is present in the final measure of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Pedal points are marked with asterisks and 'PED.' below the staff. The tempo/mood marking 'Leggiero.' is written above the treble staff. A 'p' (piano) dynamic marking is present in the first measure of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Pedal points are marked with asterisks and 'PED.' below the staff. A 'cres.' (crescendo) marking is present in the first measure of the system. A 'f' (forte) dynamic marking is present in the final measure of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Pedal points are marked with asterisks and 'PED.' below the staff. A 'p' (piano) dynamic marking is present in the first measure of the system. A 'gru' (grace note) marking is present in the first measure of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Pedal points are marked with asterisks and 'PED.' below the staff. A 'cres.' (crescendo) marking is present in the first measure of the system.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *f* (forte) and *dimu* (diminuendo). Performance instructions include *cresc* (crescendo) and *poco a* (poco a poco). Pedal markings are indicated by "PED." and asterisks (*). Fingerings are shown with numbers 1, 2, and 3. The piece concludes with a final chord and a fermata.

f

PED. * PED. * PED. *

PED. * PED. *

PED. * PED. *

dimu

cresc *poco a*

poco. *sempre.* *cres:*

tremolo. *PED.* *

f *PED.* *

piu allegro. *PED.* *

gr *f* *PED.* *

gr *p* *PED.* *

First system of musical notation. The right hand features a series of chords and arpeggios. The left hand has a bass line with notes and rests. Pedal points are indicated by "PED." and asterisks. A "cres:" marking is present above the left hand.

Second system of musical notation. The right hand continues with arpeggiated figures, some marked with fingerings (3, 2, 1). The left hand has a more active bass line. Pedal points are indicated by "PED." and asterisks.

Third system of musical notation. The right hand has arpeggiated figures with fingerings (3, 2, 1). The left hand has a bass line with notes and rests. Pedal points are indicated by "PED." and asterisks.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a bass line with notes and rests. Pedal points are indicated by "PED." and asterisks. The tempo/mood changes to "Poco più mosso." and the dynamics to "p tranquillo." and "cantando." The left hand is marked "leggiero."

Fifth system of musical notation. The right hand has a melodic line. The left hand has a bass line with notes and rests. Pedal points are indicated by "PED." and asterisks.

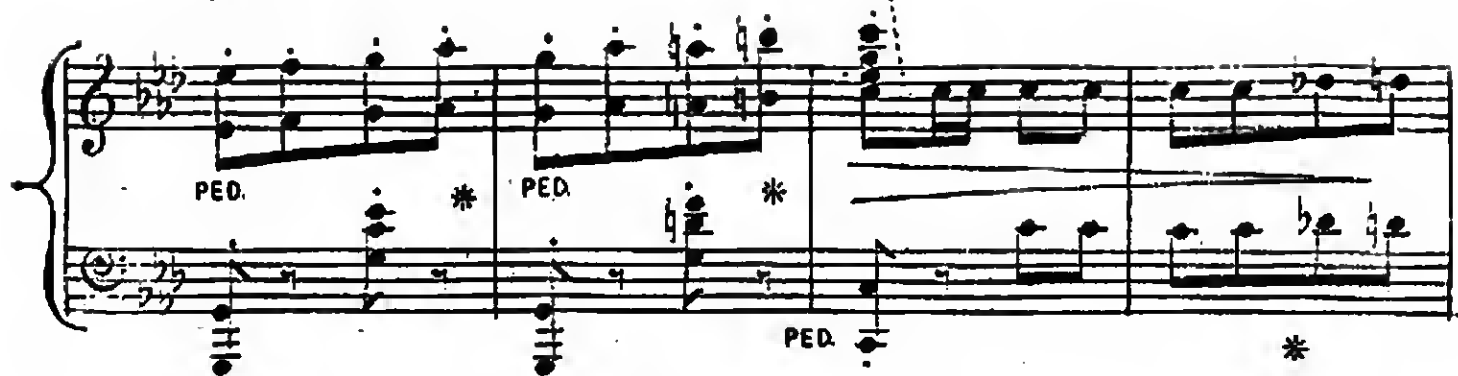
First system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *f* (forte) and *p* (piano). Pedal markings: PED. and asterisks (*). A slur covers the first two measures of the treble staff.

Second system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *f* and *p*. Pedal markings: PED. and asterisks (*). A slur covers the first two measures of the treble staff. A dashed line labeled *gva.* (glissando) is above the treble staff.

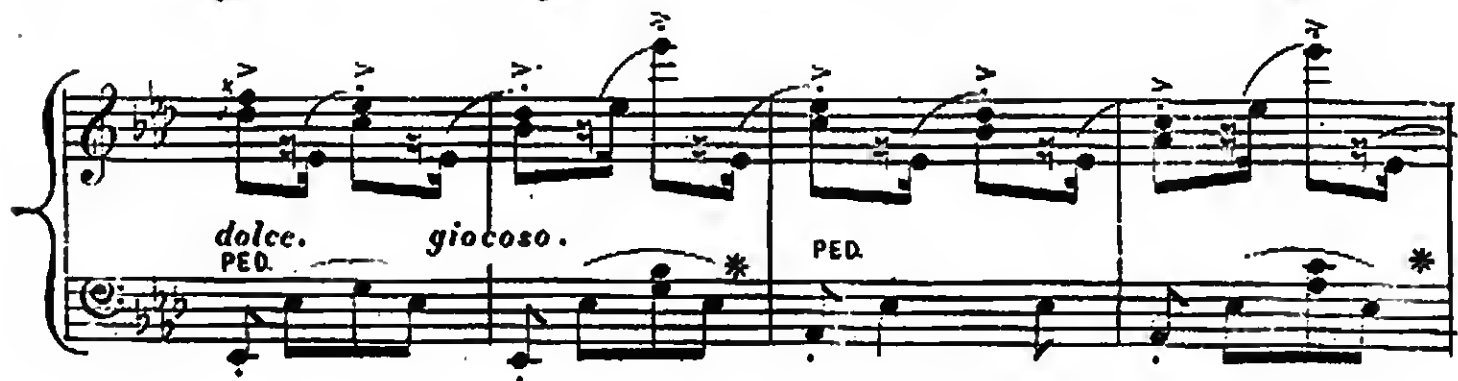
Third system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *f* and *p*. Pedal markings: PED. and asterisks (*). A slur covers the first two measures of the treble staff. A dashed line labeled *gva.* (glissando) is above the treble staff. The word *brillante.* (brilliant) is written above the treble staff. The phrase *con eleganza.* (with elegance) is written below the treble staff. A slur covers the first two measures of the treble staff.

Fourth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *f*. Pedal markings: PED. and asterisks (*). A slur covers the first two measures of the treble staff. A dashed line labeled *gva.* (glissando) is above the treble staff. The word *cresc.* (crescendo) is written below the treble staff.

Fifth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *p*. Pedal markings: PED. and asterisks (*). A slur covers the first two measures of the treble staff. A dashed line labeled *gva.* (glissando) is above the treble staff. The word *cresc.* (crescendo) is written below the treble staff.



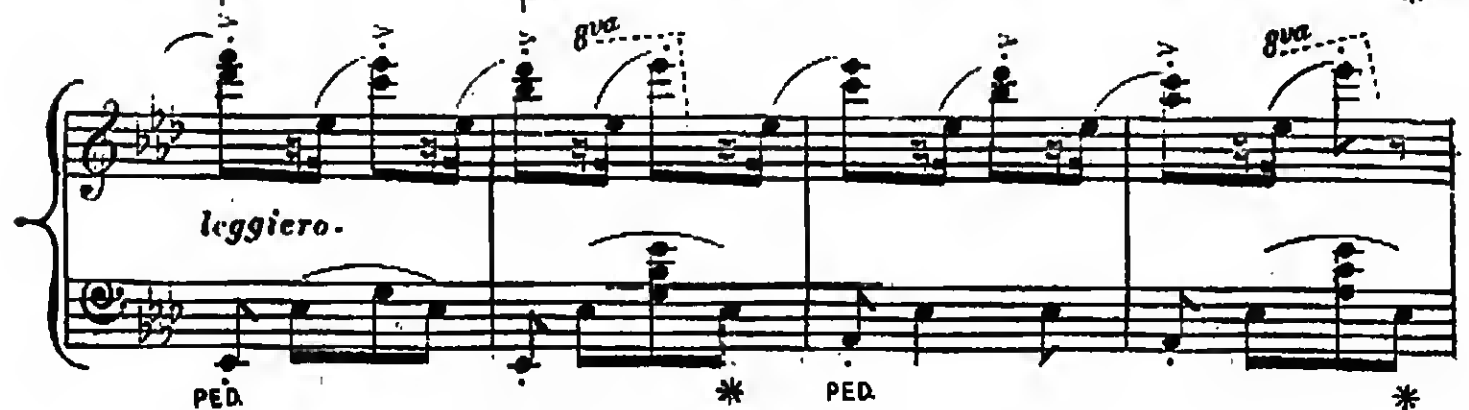
First system of musical notation. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Pedal points are indicated by 'PED.' and asterisks. A dashed box labeled 'gva.' spans the first two measures.



Second system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues the eighth-note bass line. Pedal points are marked with 'PED.' and asterisks. The tempo markings 'dolce.' and 'giocoso.' are present.



Third system of musical notation. The right hand plays a series of eighth-note chords. The left hand has a more active eighth-note bass line. Pedal points are indicated by 'PED.' and asterisks.



Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand plays a steady eighth-note bass line. Pedal points are marked with 'PED.' and asterisks. The tempo marking 'leggiero.' is present. A dashed box labeled 'gva.' is shown above the right hand in the second and fourth measures.



Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand plays a steady eighth-note bass line. Pedal points are indicated by 'PED.' and asterisks.

Tempo Primo.

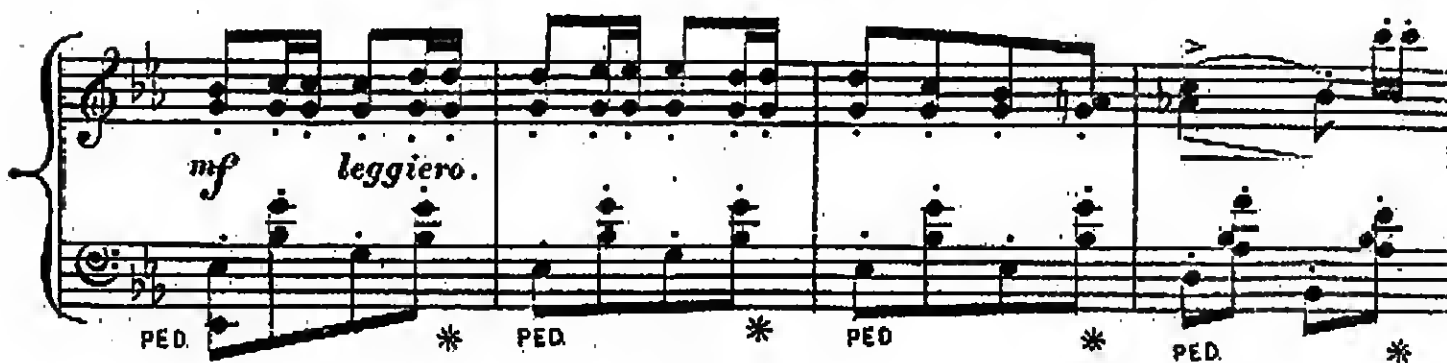
First system of musical notation. Treble and bass staves. Treble staff has a 3 2. fingering above the first measure. Bass staff has a 1 fingering above the first measure. Dynamics: *f* risoluto. Pedal markings: PED. and *.



Second system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: PED. and *.



Third system of musical notation. Treble and bass staves. Treble staff has fingerings 3 2 1 and accents (^) above several measures. Dynamics: *cres:* and *dim:*. Pedal markings: PED. and *.



Fourth system of musical notation. Treble and bass staves. Dynamics: *mf* *leggiere.* Pedal markings: PED. and *.



Fifth system of musical notation. Treble and bass staves. Treble staff has a *gru* marking above a dashed box. Dynamics: *cres:* and *f*. Pedal markings: PED. and *.

The sheet music consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Starts with a piano (*p*) dynamic. Pedal markings (PED.) with asterisks are present below the bass staff.

System 2: Features a crescendo (*cresc.*) marking. Pedal markings (PED.) with asterisks are present below the bass staff.

System 3: Starts with a forte (*f*) dynamic. Pedal markings (PED.) with asterisks are present below the bass staff.

System 4: Features a forte (*f*) dynamic. Pedal markings (PED.) with asterisks are present below the bass staff.

System 5: Includes dynamic markings *p* *ma sempre cresc. al* and *f cresc.*. Pedal markings (PED.) with asterisks are present below the bass staff. A tremolo marking is visible in the bass staff.

The page number H. 1206. is located at the bottom center.

The image displays a page of musical notation for piano, consisting of five systems of staves. The notation is written in a grand staff format, with a treble and bass clef joined by a brace. The key signature is B-flat major (two flats). The first system includes the dynamic marking *mf* and the instruction *ma cresc.* (ma crescendo), followed by *molto.* The second system features the dynamic marking *ff* and the instruction *con* (con). The notation includes various musical symbols such as notes, rests, and slurs. Pedal markings (PED.) are present throughout the piece, often accompanied by asterisks (*). The piece concludes with the number 1206.

10

mf *ma cresc.* *molto.*

ff *con*

1206.

ff
3 2 1 3 2 1 3 2 1
cres:
PED. *

mf
cres:
PED. *

ff
PED. *

ff con bravura.
PED. *gr*

ff
* PED. *gr*

New List of Pianoforte Music.

GUSTAV LANGE (OF BERLIN).

Favourable specimens of the more refined and thoughtful of our modern drawing-room pieces.—*Grapic*.

These are clever pieces. Herr Gustav Lange has a fertile and graceful imagination, and a just appreciation of the value of time, so that he wins approbation from a numerous class of hearers.—*Notes of the World*.

Worthy the attention of teachers and students. These pieces answer well to their characteristics titles, are respectively melodious or brilliant, and enable the player to produce much effect with moderate means of execution.—*Illustrated London News*.

All being well worthy of recommendation for a certain freshness of treatment and originality of disposition.—*Morning Post*.

One of our most satisfactory modern composers.—*Grapic*.

His melodies are fresh and graceful, and his treatment clever and refined.—*Figaro*.

| | | | | | |
|--|-----|-----|-----|---|---|
| Perles et Diamants (Valse brillante) | ... | ... | ... | 4 | 0 |
| Farewell (Meditation) | ... | ... | ... | 3 | 0 |
| Le Retour du Soldat (Grand March) | ... | ... | ... | 4 | 0 |
| Le Retour du Printemps (Pièce Caractéristique) | ... | ... | ... | 3 | 0 |
| Flours Fanées (Mélodie) | ... | ... | ... | 3 | 0 |
| Early Morning (Tonstück) | ... | ... | ... | 3 | 0 |
| Mountain Life (Descriptive Piece) | ... | ... | ... | 3 | 0 |
| Minnelied (Mélodie) | ... | ... | ... | 3 | 0 |
| Erinnerung (Mélodie) | ... | ... | ... | 3 | 0 |
| Wanderung in Walde (Tonstück) | ... | ... | ... | 3 | 0 |

"Wanderings in the Woods," (For Pianoforte). By Gustav Lange, of Berlin. Light, pretty, and cheerful, abounding in happy-working and a happy-like music—such we may term this piece. It is wonderfully easy and very suitable for advanced pianoforte players.—*Evening Standard*.

| | | | | | |
|----------------------------------|-----|-----|-----|---|---|
| Glock's Gavotte, in A | ... | ... | ... | 3 | 0 |
| Le Papillon (Mazurka de Concert) | ... | ... | ... | 3 | 0 |
| La Belle du Bal do | ... | ... | ... | 4 | 0 |
| Treue Liebe (Mélodie) | ... | ... | ... | 2 | 0 |

"Treue Liebe," Melodie, by Gustav Lange, is an exquisite piece, perhaps one of the composer's happiest efforts. Every bar is marked by harmony of arrangement and tenderness of treatment; it contains no forced passages, and moderate performers may confidently attempt its execution.—*Art Digest*.

| | | | | | |
|--|-----|-----|-----|---|---|
| Prière à la Madonna (Mélodie Sérieuse) | ... | ... | ... | 3 | 0 |
| Stille Liebe (Tonstück) | ... | ... | ... | 3 | 0 |
| Pearls of Dove (Tonstück) | ... | ... | ... | 3 | 0 |
| Glückchen (Mazurka) | ... | ... | ... | 3 | 0 |
| Hortensia (Valse de Concert) | ... | ... | ... | 3 | 0 |
| Schnitterlied (Idylle) | ... | ... | ... | 3 | 0 |
| Nocturne (Herzensstimmchen) | ... | ... | ... | 3 | 0 |
| Edelweiss (Idylle) | ... | ... | ... | 3 | 0 |
| Blumenlied (Mélodie) | ... | ... | ... | 3 | 0 |
| Liederreigen (Valse brillante) | ... | ... | ... | 3 | 0 |
| An Bivouac (Grand Galop Militaire) | ... | ... | ... | 4 | 0 |
| Scheidegruss (Nocturne) | ... | ... | ... | 3 | 0 |
| Herzleid (Mélodie) | ... | ... | ... | 3 | 0 |

We can recommend two very effectively written pieces by Gustav Lange, "Herzleid" and "Scheidegruss," of which may be quickly learnt by heart, and consequently played with the most effect.—*Grapic*.

| | | | | | |
|--|-----|-----|-------|---|---|
| The Mermaid's Song (Flowers by the Wayside, No. 1) | ... | ... | ... | 3 | 0 |
| By the Meadow Brook | ... | Do. | No. 2 | 2 | 6 |
| Sabbath Dawn | ... | Do. | No. 3 | 2 | 6 |
| Song of the Brooklet | ... | Do. | No. 4 | 2 | 6 |

We seldom meet with a modern set of pieces which come up to their designation. Herr Gustav Lange has, however, brought out four little gems, "Flowers by the Wayside," of which we can speak in unqualified praise. Our musical readers, old and young, will do well to learn them. "Flowers by the Wayside" by heart, they are, in short, melodious, and musically written, free of unnecessary difficulties. The first two of the series are "By the Meadow Brook," (No. 2) next to which comes "Song of the Brooklet," (No. 4).—*Grapic*.

A series of four pieces for the pianoforte, which amateurs will do well to study. They are all short, very pretty, and all show the hand of a composer in the composition. No. 2, a charming little waltz, redolent of flowers and still water, will probably be best liked, and, after that, perhaps, No. 3, "The Sabbath Dawn."—*Figaro*.

| | | | | | |
|----------------------|-----|-----|-----|---|---|
| Wanda (Mazurka) | ... | ... | ... | 3 | 0 |
| Zephyrine do | ... | ... | ... | 3 | 0 |
| Die Libelle (Idylle) | ... | ... | ... | 3 | 0 |

An exquisite Idyl.—*Public Opinion*.

| | | | | | |
|----------------------------|-----|-----|-----|---|---|
| An der Wiege (Cradle Song) | ... | ... | ... | 3 | 0 |
|----------------------------|-----|-----|-----|---|---|

An der Wiege is delicious.—*Standard*.

The same publisher has likewise brought out several effective new pianoforte pieces by Gustav Lange—"Die Libelle" (Idylle), "An der Wiege" (Cradle Song), "Wanda," and "Zephyrine," two waltzes, in all of which there is much graceful fancy, with some brilliant, although not difficult, passage-writing.—*Illustrated London News*.

| | | | | | |
|---|-----|-----|-----|---|---|
| The Wandering Maiden (Fantasie mazurka) | ... | ... | ... | 3 | 0 |
| Für Dich (For Thee) (Tonstück) | ... | ... | ... | 3 | 0 |
| Treue Gedanken (Idylle) | ... | ... | ... | 3 | 0 |
| Rinsano Thrauen (Nocturne) | ... | ... | ... | 3 | 0 |
| Dolorosa (Meditation) | ... | ... | ... | 3 | 0 |
| Nordisches Lied (Mélodie) | ... | ... | ... | 3 | 0 |

| | | | | | |
|--------------------------|-----|-----|-----|---|---|
| O Frage Nicht (Tonstück) | ... | ... | ... | 3 | 0 |
|--------------------------|-----|-----|-----|---|---|

This is a good piece for the pianoforte; the melody is effective and extremely pretty.—*Standard*.

| | | | | | |
|------------------------------------|-----|-----|-----|---|---|
| Frohe Spiele (Tonstück) | ... | ... | ... | 3 | 0 |
| Blumen-Märschen (Tonstück) | ... | ... | ... | 3 | 0 |
| Harpe Keltienne | ... | ... | ... | 3 | 0 |
| On the Lake (Bunte Blätter, No. 1) | ... | ... | ... | 2 | 6 |
| The Violet's Greeting Do. | 2 | ... | ... | 2 | 6 |
| Spring Blossoms Do. | 3 | ... | ... | 2 | 6 |
| Contentment Do. | 4 | ... | ... | 2 | 6 |
| The Perfume of the Lindens Do. | 5 | ... | ... | 2 | 6 |
| The Gift Do. | 6 | ... | ... | 2 | 6 |

Our young folks who know what is good with to play to hear that Gustav Lange has composed half-a-dozen easy and melodious pianoforte pieces for their special benefit, and called them "Bunte Blätter;" and will they mention their title. No. 1, "On the Lake," is a cheerful melody in 6-8 time. No. 3, "The Violet's Greeting," is pretty and appropriate to the season, as is also No. 3, "Spring Blossoms." The best and most pleasing of the group is No. 4, "Contentment."—*Grapic*.

Six pieces by Gustav Lange, a series which he calls "Bunte Blätter," will be welcomed by most amateur players. They are delightful and not difficult, though to be appreciated they must be played carefully.—*Standard*.

Six songs by Gustav Lange, entitled "Bunte Blätter," six melodies for the pianoforte, respectively, No. 1, "On the Lake," No. 2, "The Violet's Greeting," No. 3, "Spring Blossoms," No. 4, "Contentment," No. 5, "The Perfume of the Lindens," No. 6, "The Gift." These six little pieces form quite a garland of sweet melodies, and will prove a valuable addition to the portfolio of the young student. "On the Lake," "The Violet's Greeting," and "The Gift," being, to our taste, especially charming.—*Pictorial World*.

A very useful and at the same time easy, effective set of pianoforte sketches are Gustav Lange's "Bunte Blätter." All of them are well within the capacity of any ordinary player, and are remarkably musical and pleasing. We must confess to preferring Nos. 1 and 6, called respectively "On the Lake," and "The Gift," to the rest of the series, but all of them will repay the not very great trouble of learning.—*Young Englander's Magazine*.

This is a series of six easy progressive teaching pieces, of unquestionable merit; pretty, and full of variation.—*Public Opinion*.

| | | | | | |
|----------------------|-----|-----|-----|---|---|
| Dein Eigen (Mélodie) | ... | ... | ... | 3 | 0 |
|----------------------|-----|-----|-----|---|---|

A very graceful melody.—*Grapic*.

"Dein Eigen" is charming.—*Public Opinion*.

Gustav Lange (whose pianoforte music we have before commended) appears again to advantage in his "L'Harmonie Bleue" ("Dein Eigen"), a very pretty piece, in nocturne style, with graceful climaxes.—*Illustrated London News*.

| | | | | | |
|--|-----|-----|-----|---|---|
| Fischerlied (Tonstück) | ... | ... | ... | 3 | 0 |
| On music's softest pinions (Mendelssohn's Melodies, No. 1) | ... | ... | ... | 3 | 0 |
| I would that my love do. | 2 | ... | ... | 3 | 0 |
| It is ordained do. | 3 | ... | ... | 3 | 0 |
| O hills, O vales of pleasure do. | 4 | ... | ... | 3 | 0 |
| Sunday do. | 5 | ... | ... | 3 | 0 |
| Morgengruss do. | 6 | ... | ... | 3 | 0 |
| Annie Laurie (Scotch Melodies, No. 1) | ... | ... | ... | 3 | 0 |
| Oh whistle and I'll come to you my lad do. | 2 | ... | ... | 3 | 0 |
| Bonnie Dundee do. | 3 | ... | ... | 3 | 0 |
| And ye shall walk in silk attire do. | 4 | ... | ... | 3 | 0 |
| Ye banks and braes do. | 5 | ... | ... | 3 | 0 |
| Blue Bells of Scotland do. | 6 | ... | ... | 3 | 0 |

M. Lange has transcribed them for the pianoforte most successfully, not overloading them with ornament, and keeping always in view their simple beauties.—*Standard*.

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|--------------------------------------|-----|-----|-----|---|---|
| Whither (Schubert's Melodies, No. 1) | ... | ... | ... | 3 | 0 |
| Ave Maria Do. | 2 | ... | ... | 3 | 0 |
| Hark, hark, the lark Do. | 3 | ... | ... | 3 | 0 |
| The Maiden's lament Do. | 4 | ... | ... | 3 | 0 |
| Der Wanderer Do. | 5 | ... | ... | 3 | 0 |
| Am Meer Do. | 6 | ... | ... | 3 | 0 |
| Thine is my heart Do. | 7 | ... | ... | 3 | 0 |
| Erli König Do. | 8 | ... | ... | 3 | 0 |
| Sérénade Do. | 9 | ... | ... | 3 | 0 |
| The Trout Do. | 10 | ... | ... | 3 | 0 |
| Die Post Do. | 11 | ... | ... | 3 | 0 |
| Praise of Tears Do. | 12 | ... | ... | 3 | 0 |

No holiday worker has laboured more diligently and successfully than has Gustav Lange, the result of whose industry is some two dozen admirable transcriptions for the pianoforte, veritable "songs without words."—*Grapic*.

Messrs. Hammond and Co. (5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) have recently issued some attractive pianoforte pieces. Six popular Scotch melodies have been effectively transcribed by Gustav Lange, who has surrounded the themes with some graceful elaborations and ornamented passages that will prove both agreeable and useful in practice. The same publisher has also treated—in a similar way, and with equal success—two of the best known songs of Franz Schubert and six of the favourite melodies of Mendelssohn.—*Illustrated London News*.

Messrs. Hammond and Co. have issued a series of one beautiful melodies of Franz Schubert, arranged by a kindred spirit, who justly deserves credit for his equal reverence and taste.—*Notes*.

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|---|-----|-----|-----|-----|-----|
| Will be invaluable in schools and with beg. Pupils. | ... | ... | ... | ... | ... |
| May Breezes (Das Maiflüsterl) | ... | ... | ... | ... | ... |
| Langsamer d'Amour (Tonstück) | ... | ... | ... | ... | ... |
| Thoughts of Home (Eine Schwestern-Idyl) | ... | ... | ... | ... | ... |
| La Cascade (Morceau de Concert) | ... | ... | ... | ... | ... |